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RANEE CHANDA

DRAWINGS & PAINTINGS

A-1
120

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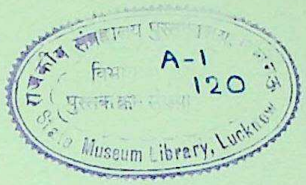

DEDICATED

TO THE

SACRED & DEAR MEMORY

OF

ABANINDRA NATH TAGORE

Rs. 12.50

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FOREWORD

Among the many hobbies in my life one has always been painting; but like all other arts painting is a jealous mistress. She would either have you whole or none of you at all. My varied duties have kept me away from my brush and easel for years now so that I have almost become a stranger to them. Srimati Ranee Chanda's request for a Foreword to her album of paintings came with a pang reminding me of a kingdom from which I have been exiled for ever. Yet I could not refuse; for, I think, I am not altogether a lost soul since I can yet derive a kind of vicarious pleasure when another person paints and paints so well as Ranee.

Ranee Chanda is a most gifted painter. Born in an artist family—two of her brothers Sri Mukul Dey and Sri Manishi Dey being reputed all over India as first-rate artists—painting came easy to her and on top of that she had the rarest privileges even from her childhood. A typical Santiniketan girl she came into closest touch with my father whose artistic sensibilities she slowly imbibed as only a child could imbibe. Later she received regular training under the guidance of Srijut Nandalal Bose himself. When father took to painting late in life I have seen Ranee watching intently for hours as he worked with his brush and pigments. Another great influence in her life has been the great Abanindra Nath with whom she collaborated in bringing out his autobiography.

Few artists of our day have had so rich and complete a training as Ranee has had. Now the harvest is here in the album-a whole world rich in colour, throbbing with life, full of aching joys and dizzy raptures. To put it briefly—here is Nature's plenty to which I invite all those who care for beauty and art.

Ranee's fame has already travelled beyond the limits of Bengal. The laurels she won at Delhi and Bombay are still fresh in our memory. I am sure greater honours and newer fields of conquest will open up before her at no distant future.

Rathindranath Tagore

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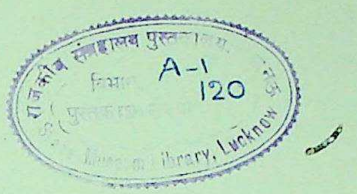

PLATES

(i) The Daughter-in-Law

(ii) The Twin Palms

(iii) Abanindranath Tagore

(iv) At the Zamindar's gate

(v) Gurudeva

(vi) Gourishankar

(vii) The Streaks of Dawn

(viii) Mother and Child

(ix) C. F. Andrews

(x) Rainy Season

(xi) Life's Evening

(xii) The Pines

(xiii) Evening Lamp

(xiv) Expectation

(xv) Rabindra Nath Tagore

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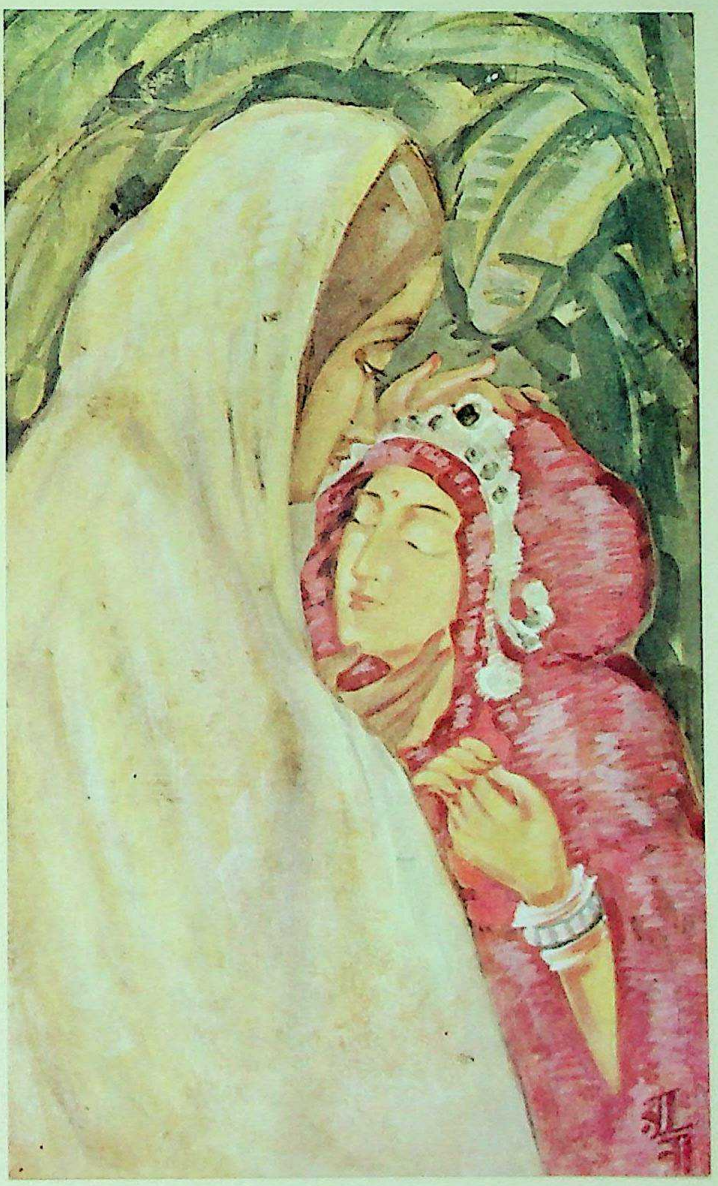

THE DAUGHTER-IN-LAW

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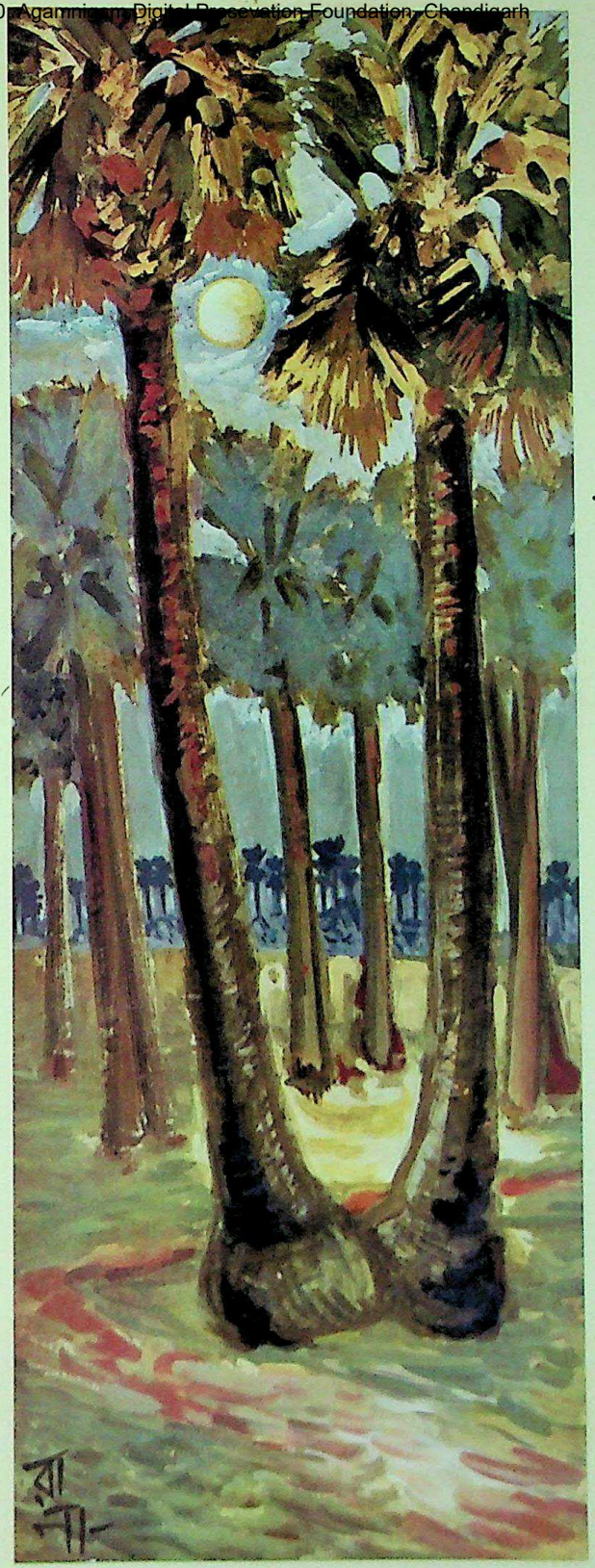

THE TWIN PALMS

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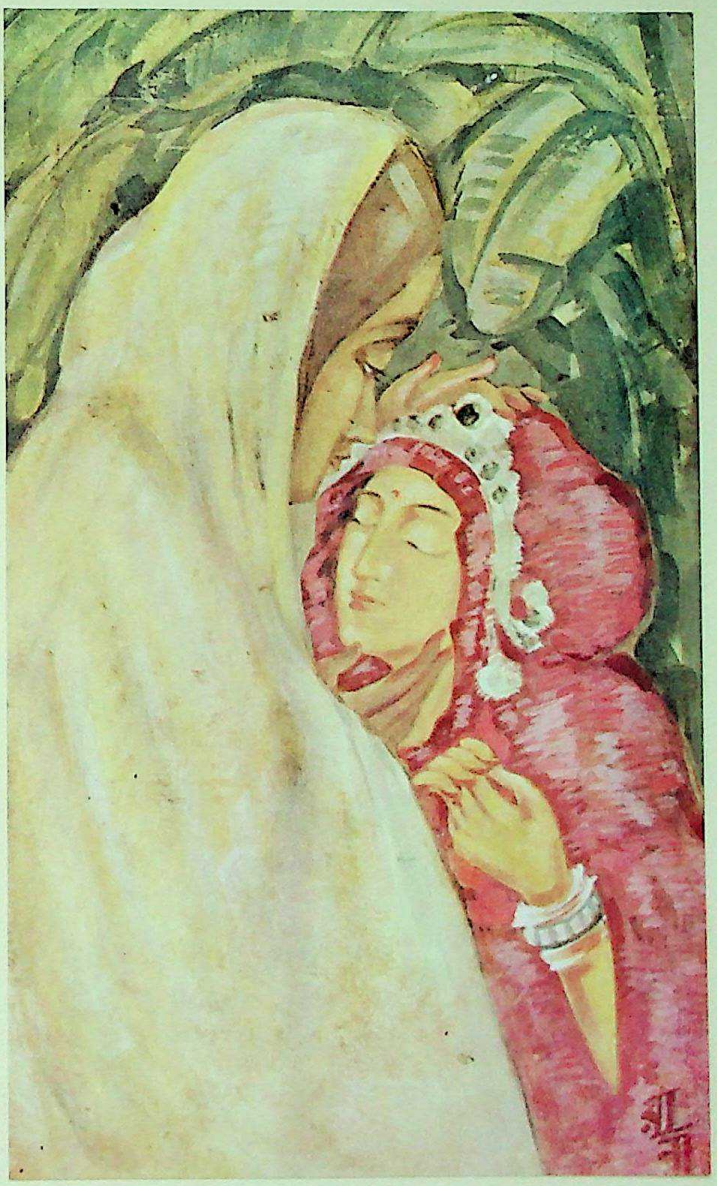

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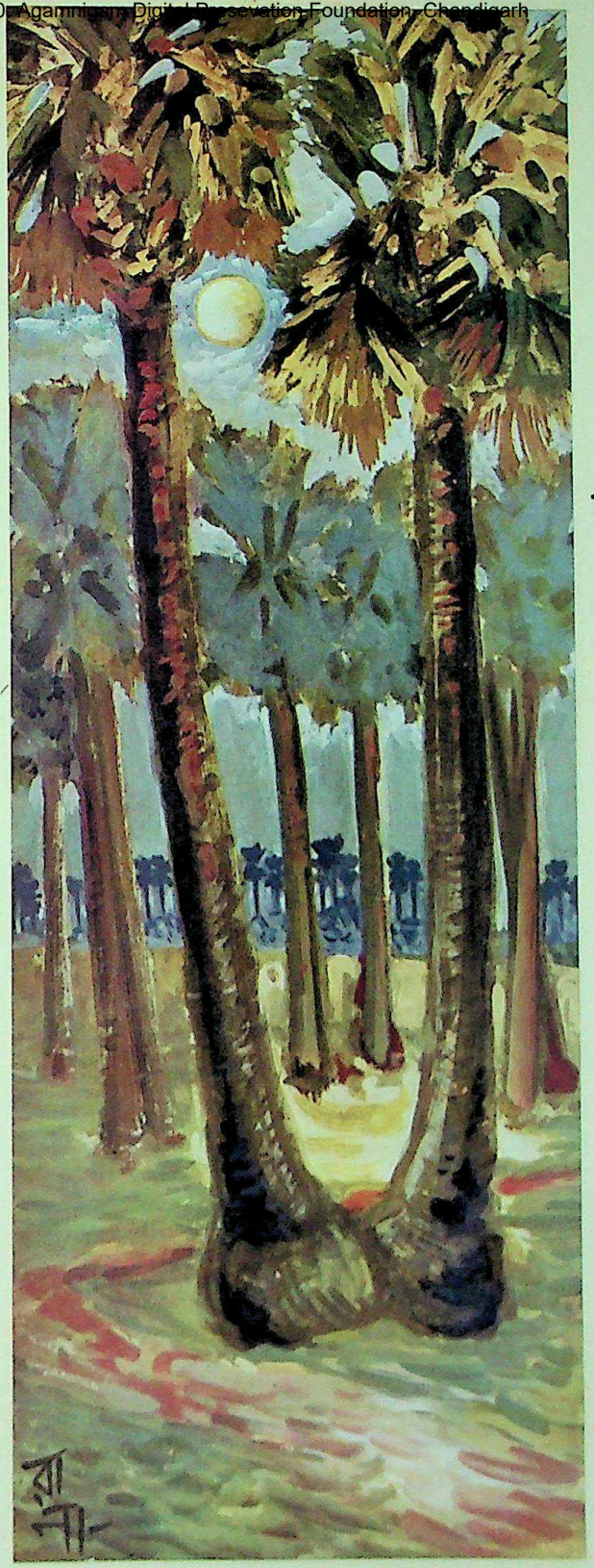

THE TWIN PALMS

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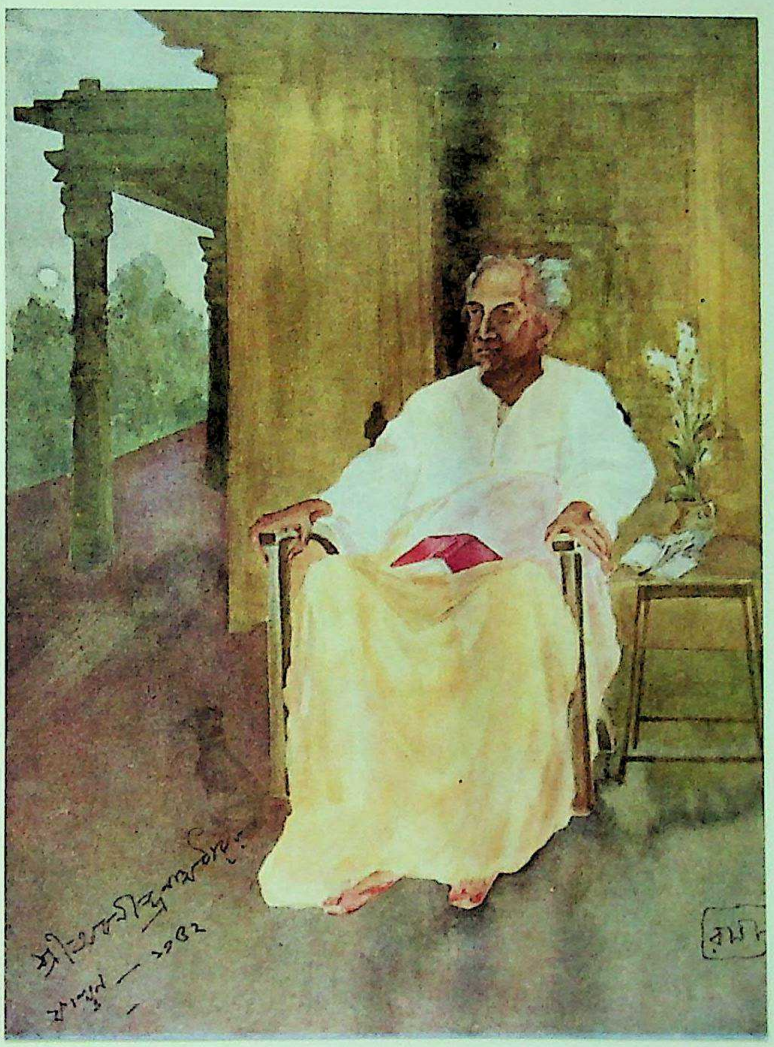

ABANINDRANATH TAGORE

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AT THE ZAMINDAR'S GATE

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GURUDEVA

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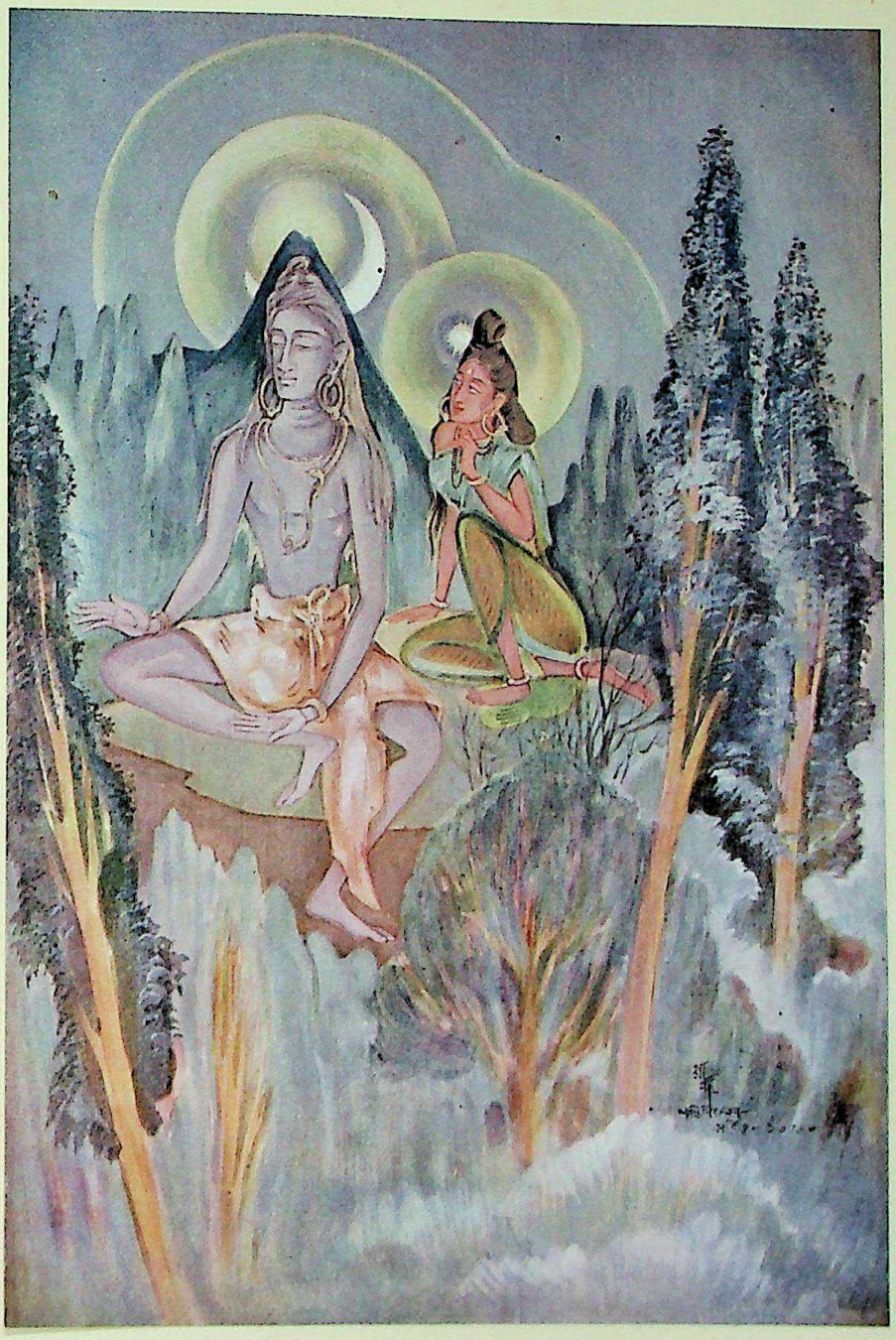

GOURISHANKAR

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THE STREAKS OF DAWN

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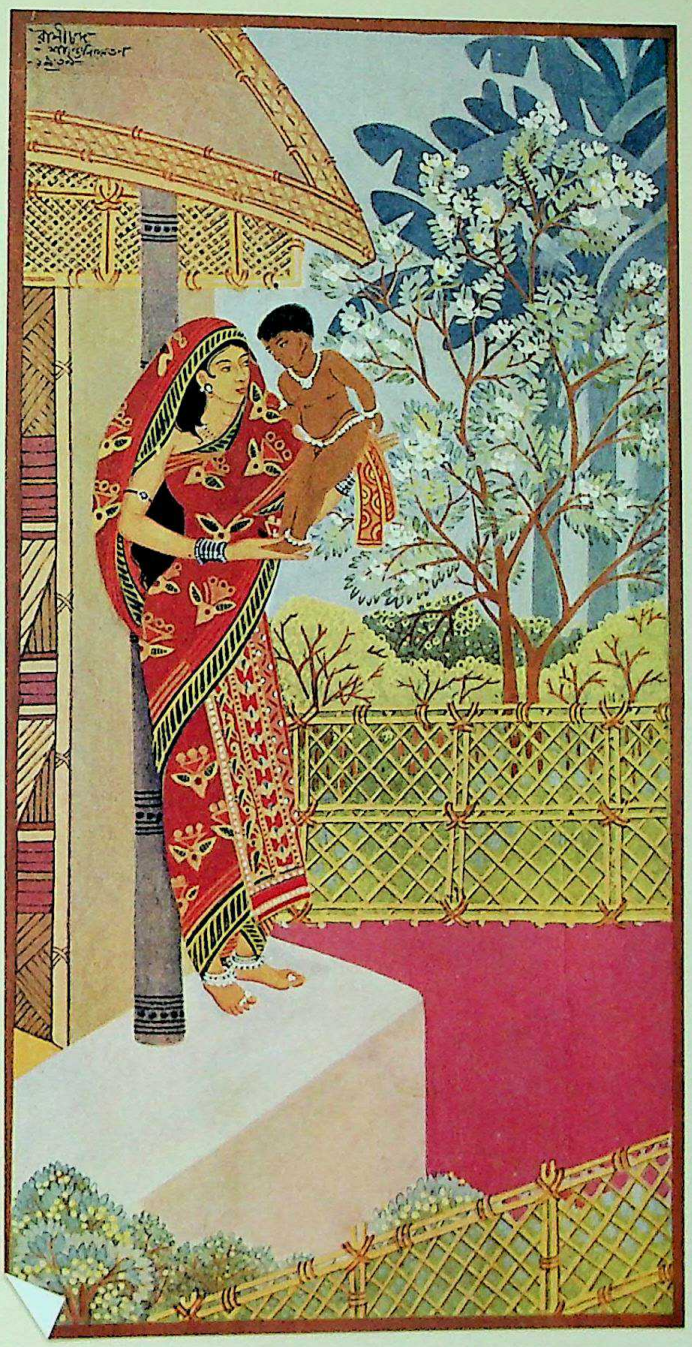

MOTHER AND CHILD

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C. F. ANDREWS

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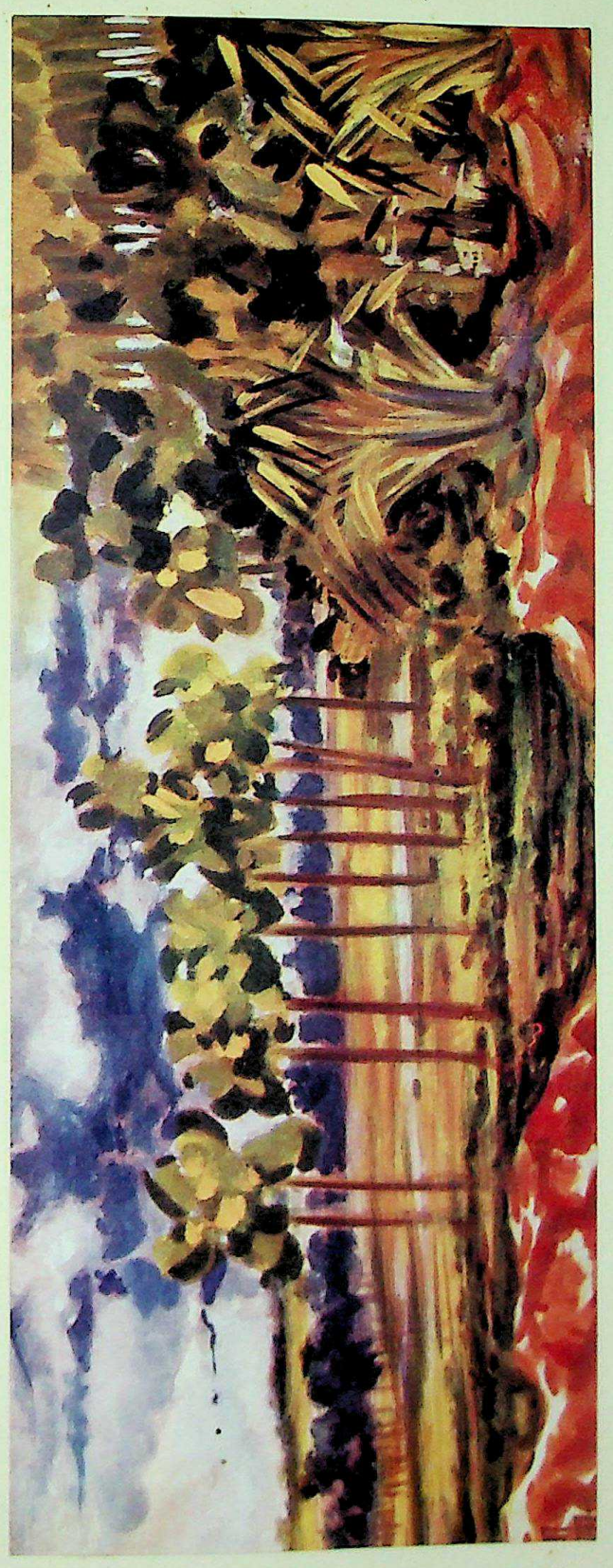

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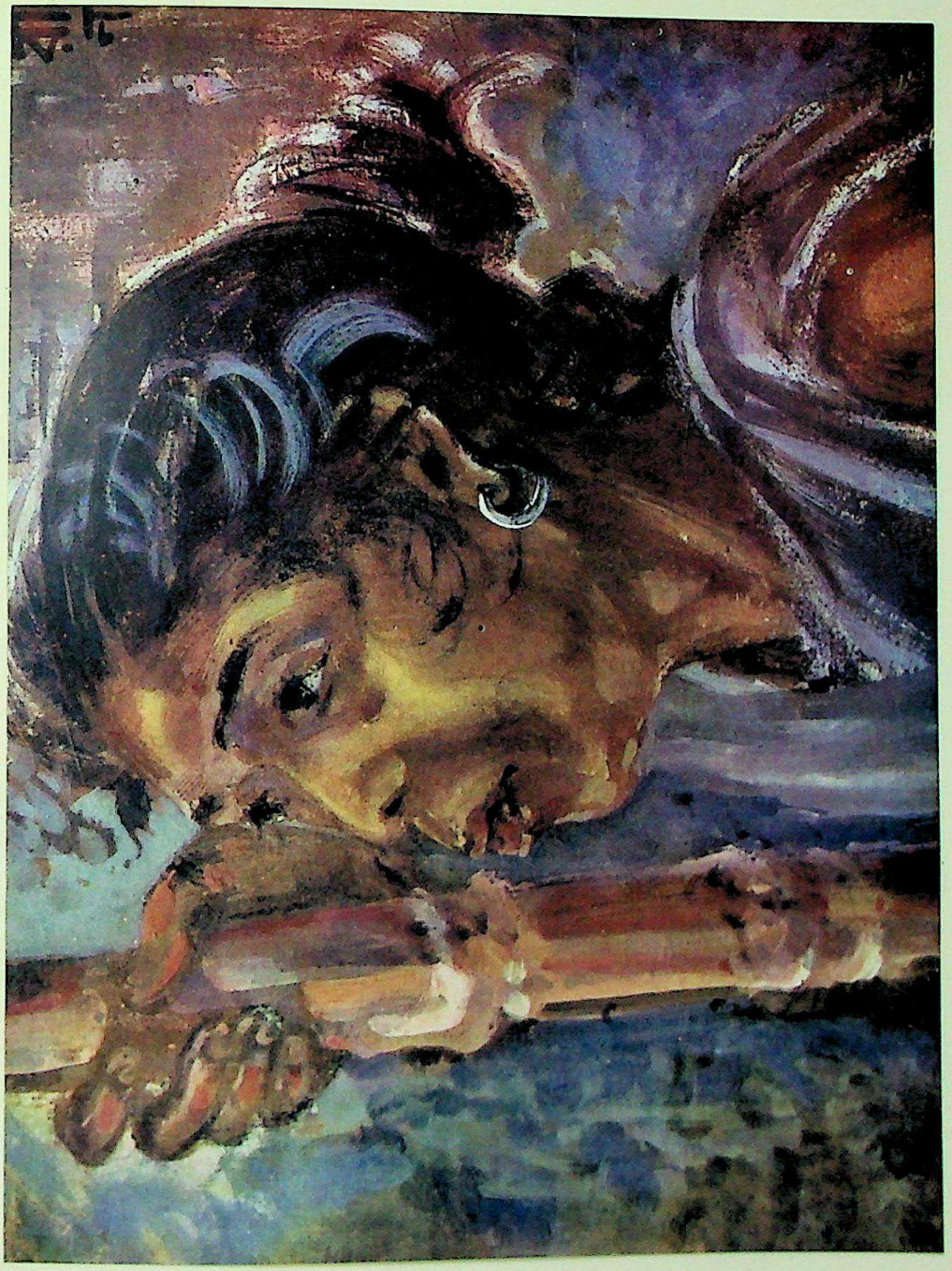

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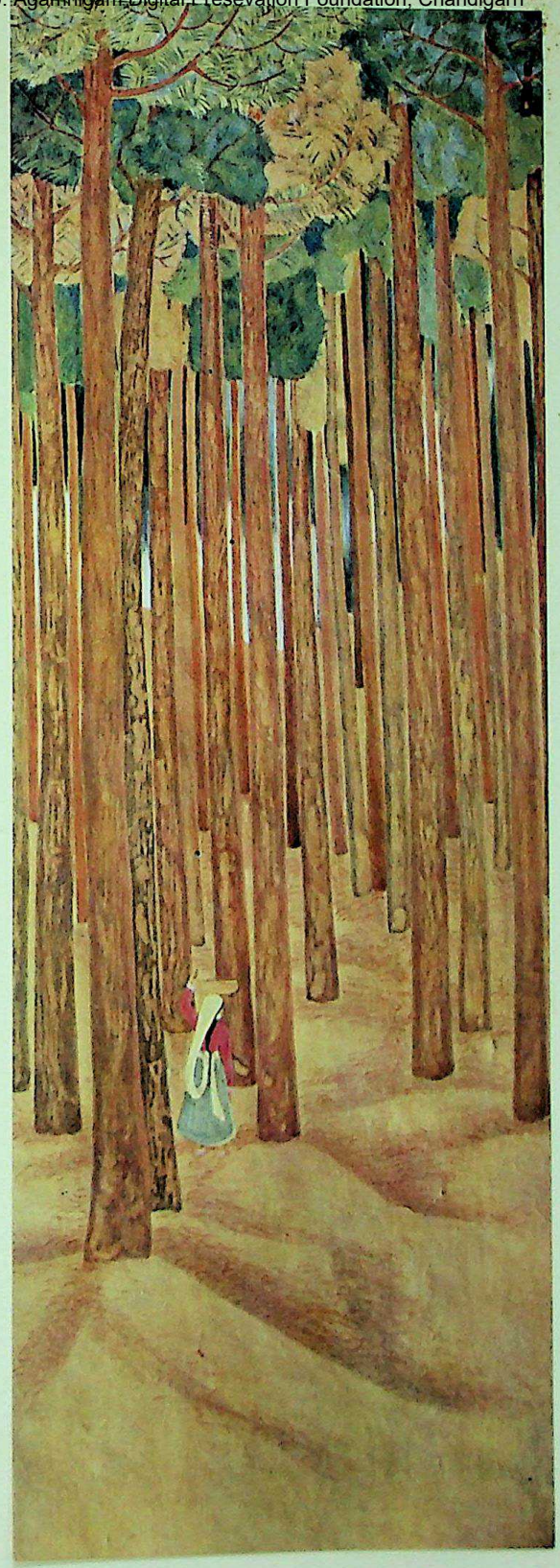

THE PINES

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EVENING LAMP

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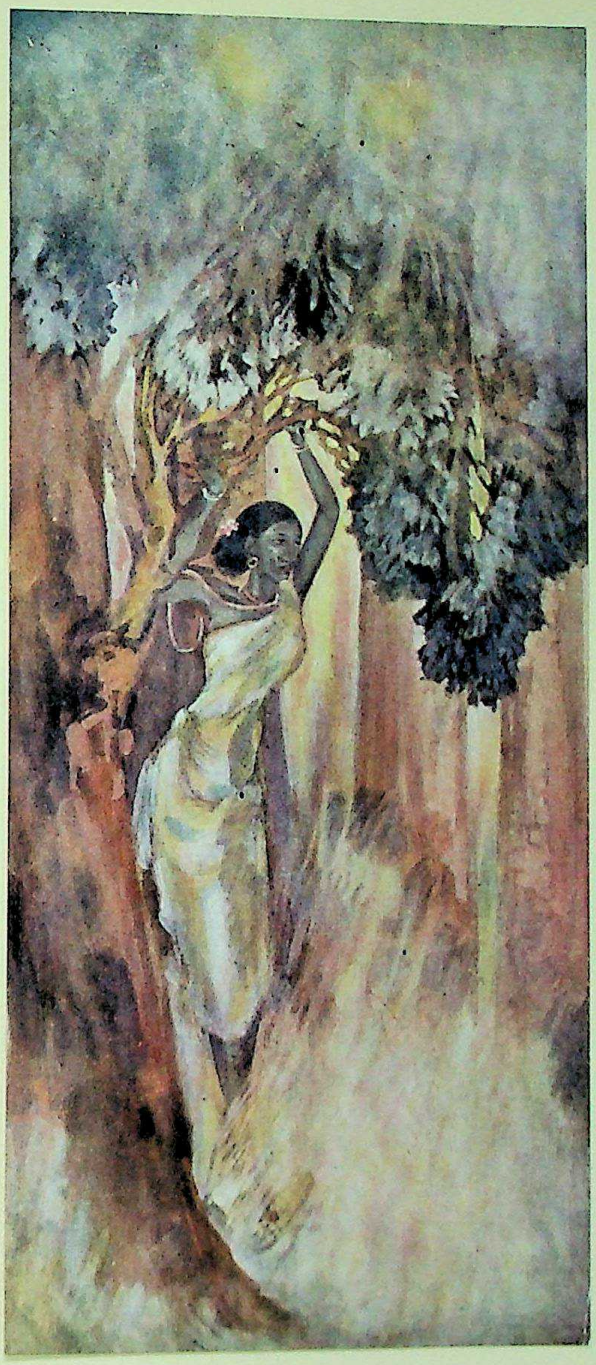

EXPECTATION

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RABINDRA NATH TAGORE

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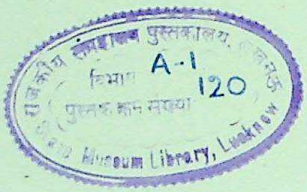

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